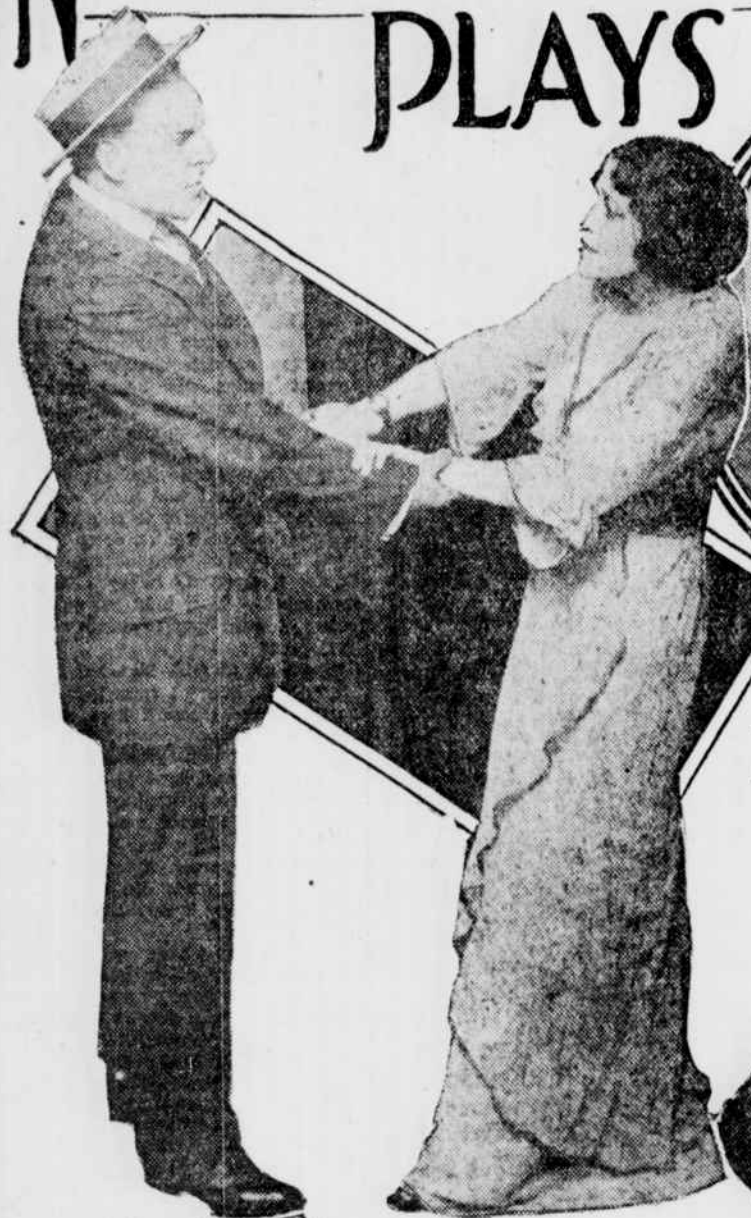


# NEW PRODUCTIONS AND CURRENT PLAYS



JULIA DEAN and SIDNEY BOOTH  
in "HER OWN MONEY" at the COMEDY



MAY DE SOUZA  
with DE WOLF  
HOPPER  
in "LIEBER  
AUGUSTIN"  
at the CASINO



WILLIAM COLLIER in "WHO'S WHO"  
at the CRITERION



CHRISTIE  
MAC DONALD  
in  
"SWEETHEARTS"  
at the  
NEW AMSTERDAM

## TWO NEW PLAYS THIS WEEK

Victor Herbert's New Comic Opera at New Amsterdam—  
Another New Theatre—Richard Harding Davis's  
Farce of East and West.

### ANNOUNCEMENTS FOR THE WEEK.

#### ON MONDAY EVENING:

At the New Amsterdam Theatre, "Sweethearts," a comic opera by Victor Herbert, book by Harry B. Smith and Fred Gresac, with Christie MacDonald.

Opening of the new Royal Theatre, The Bronx, with Emma Trentini in "The Firefly."

#### ON THURSDAY EVENING:

At the Criterion Theatre, William Collier in "Who's Who?" a farce by Richard Harding Davis.

To-morrow night the New Amsterdam Theatre will open its regular season with "Sweethearts," a new comic opera by Victor Herbert, with book by Harry B. Smith and Fred Gresac and lyrics by Mr. Smith. Christie MacDonald is the star of the production, which is made under the management of Werba & Luescher. The story of "Sweethearts" is based on an old Flemish legend, which tells of a princess stolen in infancy and deposited in a tulip bed, where she is found by a hard-working laundress, who adopts her and brings her up as a member of her own family. This being an old fairy story, and also a modern musical production, it follows, as a matter of course, that the little princess emerges from obscurity and comes into her own. In the process of her return to her birthright love is interwoven with the august dignity of a throne. Tulip beds and royalty combined suggest picturesque scenery and costumes, no small part of the success of musical comedy. The scenes depicted change from the ancient city of Bruges, filled with gayly dressed peasantry and brilliantly accoutred soldiery in the first act, to a feudal castle in Zilania, far, far away, where, so the management announces, the costumes will be "of extreme modernness." The large cast selected to support Miss MacDonald includes Tom McNaughton and Lionel Walsh, the comedians; Thomas Conkey, Edwin Wilson, Frank Belcher, Robert O'Connor, Ethel du Fre Houston, Hazel Kirke, Nellie McCoy, Edith Allen, Cecelia Hoffman, Gertrude Rudd, Gene Feltier, Gretchen Hartman and a large chorus. The orchestra, one of the largest ever employed in comic opera, will be under the baton of John McGhie. The production has been staged by Fred G. Latham.

las Judels, George White, William Collier, Jr., Grant Stewart, Kate Wingfield and Leigh Wyant.

#### CURRENT ATTRACTIONS.

Charles Frohman announces that he is only waiting for cooler weather to begin Wednesday matinees of "Much Ado About Nothing" at the Empire, the first Shakespearean production of the season, with John Drew and Laura Hope Crews.

"Adele," at the Longacre, has settled down for the prosperous, long run which was foreseen and predicted at the close of its first performance.

Two weeks remain of the present engagement of "Damaged Goods" at the Fulton Theatre. Brieux's play will be on tour during the rest of the season.

"Kiss Me Quick," at the Forty-eighth Street Theatre, has been "pulled together" considerably since the first performance, with the result that the farce now plays much more rapidly. Mr. Bartholomew announces that he is satisfied with the production his much discussed farce is receiving.

At the Hudson Theatre Bayard Veiller's new melodrama, "The Fight," enters upon its second week. The play has undoubted drawing power, apart from its objectionable "strong" scene, which, in the performance, proves to be far from its strongest feature.

Mark E. Swan's "Her Own Money," presented by Winthrop Ames at the Comedy Theatre, should prove a great success, if it is really true that it is the women of this country who make or break a play. It deals with a subject that, in some form or other, enters into almost every woman's life.

William A. Brady's faith in Owen Davis's "Her Own Money," seen in the care and expense bestowed upon its production, is likely to be more than justified by its constantly growing popularity.

"The Sunshine Girl" will make the Knickerbocker Theatre radiant for only two more weeks, when she goes to Boston. This musical comedy retains its freshness, thanks to Julia Sanderson, whose name is firmly connected with its success. And Joseph Cawthorn sings his now famous song with renewed gusto.

At the Maxine Elliott "The Lure" will be kept on the boards till the end of the season, so the Messrs. Shubert announce. The drama has the indorsement of District Attorney Whitman, Commissioner Finch, Judge Foster and General Bingham.

Ferene Molnar's enigmatic comedy of stage life in Vienna, "Where Ignorance Is Bliss," first produced at the Lyceum on Wednesday night, continues its engagement there with Wednesday and Saturday matinees.

"Believe Me, Xantippe," at the Thirtieth Street Theatre, is one of the most joyous plays in town, full of the clean, high spirits of youth. Here is a wholesome farce, filled with wholesome laughter.

Laurette Taylor will play her 500th consecutive performance of Peg in "Peg o' My Heart," at the Cort Theatre to-morrow night, thus establishing a new record for

JOHN DREW  
in "MUCH ADO  
ABOUT NOTHING" at the  
EMPIRE



NATALIE  
ALT  
in "ADELE" at the  
LONGACRE

SUSANNE  
WILLA  
in  
"STOP  
THIEF"  
at the  
GRAND  
OPERA  
HOUSE

DOROTHY  
WEBB  
with  
RICHARD  
CARLE  
and  
HATTIE  
WILLIAMS  
in  
"THE DOLL  
GIRL"  
at the  
GLOBE

## TALKS IN THE DRESSING-ROOM

"Jack" Barrymore Grows Reminiscent After the Fun of  
the Second Act of "Believe Me, Xantippe"—  
A Dissertation on Wild Oats.

"This," remarked John Barrymore, as he settled himself to "talk" for his interviewer, "is not to be a funny story. I got over telling them years ago, when I had to play clown for necessity's sake. I'm almost ashamed to look a funny story in the face these days. But there was a time when I used to chase wildly up and down Broadway looking for 'em and would stop, drinking in each word dropped from the lips of even the most amateurish raconteur when other listeners had fled. I had a laundress in those days (oh, yes, I have one now, but that's another story)—a laundress, but no money. I had to wear shirts, too. Generally the laundress had my other shirt. Arguments didn't go with that laundress, stories did. If I would tell her a funny story, she'd give me my shirt. I can't say I'm altogether fond of funny stories now."

He paused reminiscently, but was brought back by a query. "What, then, will you talk about?" "This," repeated the youngest member of the famous Barrymore family; "this is to be a dissertation on oats—wild oats."

Rumor has many a time had it that "Jack" Barrymore is or has been an authority on the subject, but as a usual thing he has "sidestepped" any voluntary allusions to his personal experiences. "Yes," he went on, "this time I want to say something serious. I want to remark that it's a mighty good thing for any young man to get every wild oat out of his system just as soon as he conveniently can. It's a bad diet. But if he gets over the results he's lucky, and maybe better off, much in the same way as they say persons are who have tripped and don't die, but can start over with fresh systems. "Now, I—I don't believe I've got a blessed oat left in my anatomy—and I'm more glad than I can say. But there was a time."

He stopped again and mopped his forehead vigorously. It must be said for John Barrymore that for a young man who has distinctly "made good" against the croaking prophecies of some who knew him in the old days when the oat crop was ripening, when he was doing his best—or his worst—to be a cartoonist, that success has not made him forget the troubles of those days or fail to recognize their causes. Neither is he too proud in the days of success to recall other times when he was hungry, or to announce that he himself was to blame for that.

FROM LIFE TO STAGE. It is a coincidence that he has made his best successes on the stage portraying young men with wild oat tendencies. At present he has such a role in "Believe Me, Xantippe," the role of a young man who is sowing them mildly by "doing a stunt" in order to win a bet. "But wild oats are at best a poor crop, believe me, Nan"—Mr. Barrymore grinned as he worked in his bit of advertising. "They make mighty poor eating—generally no eating at all. Why, I remember—say, did you ever try canbrie bouillabaisse? It was part of my steady diet once, when I valued oats."

"It was like this: Very often my room mate and I could raise a dime, anyway, even when things were at their worst. As true bohemians, of course, we had to 'mingle' a bit. So, when we had the dime we used to drop into the old Aulle for a glass of beer. The waiter didn't know about the dime, so we used to idle along long enough for him to put bread and butter on the table, thinking we were going to eat. When he wasn't looking I would slip the salt and pepper into my pocket, while my room mate got away with a couple of buttered rolls. At a favorable chance we beat it without giving a tip. In the morning we would grandly order shaving water, put the salt and pepper in it, and, saluting each other gravely over the tops of the shaving mugs, say, 'Bouillon, monsieur,' and drink our breakfasts. But I must confess that all our Christian Science treatment didn't make that shaving water any thicker."

MORE EXPERIENCES. "There were many such times with that room mate, whom I remember as the Artist. He and another friend, the Writer, and myself farmed our crop quite extensively together. We had a studio in 23d street, for which we paid \$5 a month—some months. It was elaborately furnished with a bureau with one drawer and a lot of my father's books in piles on the floor. The Artist used the bottom of one drawer for an easel.

"I shall always remember one Saturday night with the Writer. We had 15 cents. At least he had 10 and I had 5—enough for a famous feed for those days. But there was use for the dime. The Writer believed he had sold a story to one of the Sunday papers, and he just had to find out if it had been used and there was money in sight. So our dime went for a paper—they cost a dime then late on Saturday night or early Sunday morning. "We ate, too. There was a place in 34th street then—Thorpe's—where you could get butter cakes and coffee for a nickel. The Writer went, ordered them, ate half; then I walked in, slipped in his place while the waiter wasn't looking, and ate the other half. It was a feast for a hungry man. That sounds fantastic to you? Believe me—I mean it is true."

ONE CROP. "Afterward we went to the studio. I discovered that I had lost the key. We were mighty glad then that we had invested our dime in the paper, because we wrapped up in it and spent most of the night on the cold stone steps. At daybreak the janitor let us in, and we spent the rest of the night on the books."

"It was an inspiration for the Writer, for he wrote one of the finest stories about it I have ever read. He called it 'A Night with the Authors,' and told all about Dickens and Thackeray and the rest and all the characters in all the books they ever wrote coming out of their pages and making faces at us and dancing on our frames. He got \$5 for it. I got \$2.50 of the \$5."

Here Mr. Barrymore paused dreamily. He looked so thoroughly lost in the past that the interviewer started to go. But the young actor roused himself, and, crooking his finger excitedly at the departing one, exclaimed: "Hey, there, don't forget to say that I've been out of the oat farming business for over three years!"

The promise was given. "And, hey!" he called again, as the door closed, "don't forget to add, 'Never again!' Believe me, Xantippe!"

STOCK AND ONE-WEEK HOUSES. The new Royal Theatre in The Bronx will be opened to-morrow with "The Firefly" and Mile. Trentini.

At the Grand Opera House Cohen & Harris present Carlisle Moore's successful farce "Stop Thief" as the week's attraction. The play contains many bright lines and plenty of swiftly changing situations. John Webster and Susanne Willa will be seen in the characters of the two thieves. The rest of the cast remains the same as when the play was seen at the Gaiety.

"Elevating a Husband," the farce which starred Louis Mann last season, will be the attraction at the Harlem Opera House this week. The story of the play tells of the struggles of a wife to elevate her self-made husband up to her social standards. Lotta Linticum and J. Malcolm Dunn will play the leading roles.

William Fox presents Jules Eckert Goodman's drama "Mother" as the attraction at the Academy of Music this week, with Priscilla Knowles in the role played by Emma Dunn when William A. Brady first produced the play. Others in the cast are the Misses Blanche, Angela McCaull, Marie Curtis and Lillian Gibson and Messrs. Frank Charlton, Victor Browne, Creighton and Torre.

"The Old Homestead," revived with success last week at the Manhattan Opera House with many of the original company in their original roles, will be continued for two weeks longer at this theatre. The production is elaborate and fully up to the standard of the original presentations.

The De Koven Opera Company will present an elaborate production of "Robin Hood" for the week beginning to-morrow at the Bronx Opera House, Cohen and Harris's and A. H. Woods's new theatre, in 148th street. The "Robin Hood" company is headed by Enrica Dilli, a prima donna from the Grand Opera, Paris, who makes her first appearance in a light opera role. The company also includes Misha Fozzoni, who sang the title role last season, and George Frothingham, of the original Bostonians. The production is the same as that at the New Amsterdam Theatre and Knickerbocker Theatre last season, and the company carries its own special orchestra and a large chorus.

"Rebecca of Sunnybrook Farm," the dramatization of Kate Douglas Wiggin's popular book of the same name, will be presented this week at the Prospect Theatre, The Bronx.

ing success to his record. The farce is sure to have a long run.

A review of the first performance of Leo Fall's new musical comedy, "Lieber Augustin," with De Wolf Hopper, at the Casino, will be found in the news section of this issue of The Tribune.

#### CONTINUING PLAYS.

John Drew, in "Much Ado About Nothing," at the Empire.

"Kiss Me Quick," a farce by Philip Bartholomew, at the 48th Street Theatre.

"Her Own Money," by Mark E. Swan, at the Comedy.

"Damaged Goods," with Richard Bennett, at the Fulton.

"The Fight," by Bayard Veiller, at the Hudson.

"The Lure," a drama by George Scarborough, at the Maxine Elliott.

"Where Ignorance Is Bliss," by Ferene Molnar, at the Lyceum.

"The Family Cupboard," by Owen Davis, at the Playhouse.

"The Temperamental Journey," with Leo Dietrichstein, at the Belasco.

"Potash & Pearlmutter," at George M. Cohan's Theatre.

"Nearly Married," by Edgar Selwyn, at the Gaiety.

"Believe Me, Xantippe," a farce by Frederick Ballard, at the 38th Street Theatre.

Laurette Taylor, in "Peg o' My Heart," by J. Hartley Manners, at the new Cort.

"Within the Law," at the Eltinge Theatre, with Jane Cowl in the leading part.

Musical comedies and plays:

Julia Sanderson in "The Sunshine Girl," at the Knickerbocker.

"The Doll Girl," with Hattie Williams and Richard Carle, at the Globe.

"Lieber Augustin," with De Wolf Hopper, at the Casino.

"When Dreams Come True," with Joseph Santley, at the Lyric.

"Adele," with Natalie Alt and Georgia Caine, at the Longacre.

"The Passing Show of 1913," at the Winter Garden.

IN A CLASS BY THEMSELVES.

"America," a mammoth spectacle, at the Hippodrome.

"Quo Vadis," moving pictures, at the Astor Theatre.

Paul Rainey's African hunt pictures at the West End.

continuous performances in New York in one play by a female star. The present record is held by Maude Adams, who appeared 29 consecutive times as Lady Babbalanja in "The Little Minister," at the Empire and Garrick Theatres, beginning her engagement at the former playhouse on September 27, 1907. Miss Taylor and the play continue to attract capacity audiences.

Hattie Williams and Richard Carle continue to draw well in Leo Fall's "The Doll Girl" at the Globe.

At George M. Cohan's Theatre, "Potash & Pearlmutter," are doing the best early fall business the firm has ever known.

With the Santley tango heard everywhere, together with the music of several of its songs, "When Dreams Come True," at the Lyric, is receiving a growing share of public patronage.

"The Passing Show of 1913" enters upon its eighth week at the Winter Garden to-morrow. The first of the season's Winter Garden Sunday night concerts will be given this evening.

"Within the Law" and Jane Cowl begin this week their second year at the Eltinge Theatre, with no end of their phenomenal run in sight. There have been only four

changes in the cast since the engagement began last year, but Dodson Mitchell is its only member who has not missed a single performance. Six companies are now playing Mr. Veiller's drama in this country and Canada, two in England, and one in Australia. Seats for Christmas and New Year are already being sold for the New York production.

"America," the new Hippodrome show, has already proved the greatest of the successes put on at this mammoth place of entertainment. It is filled with spectacular novelties, some beautiful, others huge, and moves rapidly from scene to scene in the fulfillment of its purpose of letting us "see America first." From a fire in New York to a giant ocean liner in the Panama Canal the panorama unrolls, the production being notable throughout for its artistic light effects.

At the Belasco Theatre one of the most enjoyable comedies that France has sent us in many a year, "The Temperamental Journey," has been added to the current attractions in our theatres. The play is not only entertaining in itself, it also affords the pleasure of capital acting and of a production that is perfect in every regard.

In "Nearly Married," at the Gaiety, Edgar Selwyn has added another laugh-